Advancing knowledge at home and around the world
dropped. The first shot apparently through the heart & the second through the neck, the others near his tail. But for a long shot after he was some elephant tracks about four days old I missed a kangaroo and on an easy shot at 100 yds.

Dec 2nd

In camp. Jumbo camp.

We at 7.30 marched N.W. in front of the camp. Then soon we saw a herd of about 70 elephants in a valley with one tree except pruned in it. We got down wind of them, we were getting close up to them. When they must have got the wind of the camp coming up behind us, though we had sent them back towards them. The elephants moved together a bit by us about 100 yds away. I had two go at a bell I hit them twice in the head & the herd bolted. The wounded one soon fell behind a shot in the spine brought him down. With on. I got fairly jumped a caught them up in front of us, a bit of bell and where the bullet goes into the head. I got mixed up with the others— an old cow kept coming towards us with her trunk up screaming evidently wanting to charge but unable to get our aim— but they got in too several shots & eventually we knocked him over—a very big old bull with splendid tusks 11 ft 2 inches— each about 8 ft 11 in. long.

The camp then came up & saw a very sick bull had picked close to them. We pitched camp a little back & a pot to run in a said he had seen more elephants close to camp. But though we saw them once in the distance we could not get near them. Need to look for the wounded bull a came across him not 800 yds away from the big elephant—very wet indeed & I soon settled him with a shot in the head.

Held his kangaroo with one bullet coming home & they got another.

A great day.
Director’s Corner

In last year’s report, I prefaced our 2018 50th anniversary year. It was a great celebration with lectures, branch library open houses, and our more routine events all branded for the 50th. In June, we invited all former staff we could find to a homecoming event of celebration. We took note of the relaxed, smiling faces on those who had retired! Many thanks to our Board members, sponsors, and other donors who created the Gilded Circle, a special opportunity to donate in honor of our 50th anniversary.

We celebrated with a new exhibition in our gallery in the American History Museum, Magnificent Obsessions; Why We Collect, curated by our own Mary Augusta Thomas (deputy director) and Stephen Van Dyk (former librarian and head of art libraries) and produced by Kirsten van der Veen (exhibition officer). The display draws attention to those pioneering book collectors who gave their collections to the Libraries and thus shaped our distinctiveness. Examples point to the depth and breadth of our holdings: Bern Dibner’s collection on the history of science and technology, Ed Orth and Larry Zim on World’s Fairs, Bella Landauer on the music of early ballooning and aviation, the Franklin Institute (now closed) on the history of American manufacturing, and even Spencer Fullerton Baird, the Smithsonian’s second Secretary, whose personal book collection formed the nucleus of today’s Smithsonian Libraries. The exhibition continues until June 2020.

Programming about book collecting progresses into 2019 with lectures on women book collectors, book clubs, and even a mystery event or two (for details, visit library.si.edu/events). We thank our Board member Jackie Vossler for providing the funding for this series.

Have you heard about the Smithsonian Transcription Center? The Smithsonian’s museums, archives, and libraries have put up manuscript items and asked “the crowd”—that’s all of you—to help us transcribe the writings so we can make the items more available to the world. One category is called “field notebooks.” These are the little pocket notebooks that Smithsonian scientists carry when they are searching for specimens out in the field. They not only list what the scientists saw or collected, they have personal notes and comments that make for fascinating reading. If you want to help, go to transcription.si.edu and join in the fun.

Nancy E. Gwinn
Director
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Heidy Berthoud  
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Photo: Richard Naples
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Smithsonian Libraries Advisory Board members attend the festive 2018 “All That Glitters: Adopt-a-Book Evening” in the Smithsonian Castle. Also pictured: David and Michelle Baldacci, Secretary David J. Skorton, former Under Secretary for Science Eva J. Pell, Director Nancy E. Gwinn, Deputy Director Mary Augusta Thomas, and Assistant Director, Collections, William E. Baxter.

Photo: Richard T. Nowitz
Amy Threefoot and Horacio Valeiras are treasured donors and friends of the Smithsonian Libraries. Together they created the Amy and Horacio Threefoot Valeiras Endowment, which supports the Libraries’ mission to promote new ideas through knowledge-sharing in history, art, science, and culture. In 2018, Amy and Horacio funded a one-year position for a second educator to join the Libraries’ education department.

Amy has served on the Smithsonian Libraries Advisory Board since 2017. She shares her thoughts below.

How did you and Horacio become interested in libraries?
I was born and raised in New Orleans, La. Libraries were always present in my life, a place to seek information, exploration, and inspiration, and a quiet space.

I am drawn to libraries as both a user and supporter, from raising my hand to shelve books in elementary school to chairing the San Diego Public Library Foundation Board to now serving on the Smithsonian Libraries Advisory Board.
One way to describe my relationship with libraries... I met Horacio while I was in college in Boston. We got married, had (have) three wonderful children, and moved seven times from coast to coast and internationally. With every move there was one constant—the first stop in each new city or town was the library.

Horacio was born in Argentina to a family of educators and had an early interest in all aspects of education. Together with me, he became a library supporter.

**How did you get involved with the Smithsonian Libraries?**

I met Tina Muracco (former advancement director) in San Diego and was intrigued hearing about the work of the Libraries. I was then invited to Washington, D.C. where I met Nancy E. Gwinn (director, Smithsonian Libraries), staff, and Board members.

The rare book library tours on my D.C. visit were quite moving for me (Dibner Library of the History of Science and Technology and the Joseph F. Cullman 3rd Library of Natural History). I couldn’t believe what I was getting to see and touch: Nicolaus Copernicus’s *De Revolutionibus Orbium Caelestium* (1543) with illustrations of the sun as the center of our solar system and a beautiful handwritten letter by Galileo dated May 12, 1635 that describes the sadness and loneliness of being under house arrest for his writings and beliefs. I was looking at and touching history.
I left inspired and with a sense of pride that these treasures belong to our nation—us—and that the Smithsonian Libraries is the custodian, entrusted with their care.

What has surprised you most about working with the Libraries as a Board member and on the Education Committee?

As a Board member, I have an up-close view of the breadth and depth of the work performed at all 21 libraries and the support they give Smithsonian-wide.

The staff are recognized internationally as leaders in their fields, and yet are humble and approachable.

After sitting in on my first Education Committee meeting and hearing about collaborations, ideas, and the creative programs being developed, Sara Cardello (head of education) demonstrated a prototype of a 3D audio box. From this interactive box, we experienced the Libraries’ collections through stories, music, and frogs croaking!

I am amazed at the amount of creative, accessible, and opportune information the libraries have to offer K-12 students.
I am amazed at the amount of creative, accessible, and opportune information the libraries have to offer K-12 students. My biggest surprise was to learn that these programs for teens, interns, and D.C. public middle schoolers were spearheaded by the education department which consisted of just one employee.

**Why did you decide to fund an education specialist position?**

The education specialist is needed to creatively work with Libraries’ resources and technology so information can be accessible for students and teachers around the world to use and explore, whether they are in D.C., San Diego, Tokyo, or Buenos Aires. With libraries and data today, there is the opportunity to have students help create the content as well as study it.

**What prompted you, along with Advisory Board member Elizabeth Oliver, to host two Libraries events in San Diego?**

After attending a Smithsonian Libraries Advisory Board meeting, I returned to San Diego excited and amazed at the work being done. I have a tendency to share that enthusiasm and people’s first response is usually: “there are libraries at the Smithsonian Institution?”

To capture that zeal, Elizabeth and I wanted to help introduce the Libraries to West Coasters. The San Diego area (and California at large) has great schools, public libraries, universities, biotech and research institutions, and a lot of curious people. The Smithsonian Libraries is relevant to people in our area—they are our libraries, too! It was important to us to spread the word. By hosting events, we present...
An Interview with Cheryl Braunstein

The Smithsonian Libraries launched a new campaign, Libraries of the Library, to showcase our diverse exhibition and research efforts. We have partnered with the exhibition’s lead curator, Cheryl Braunstein, to share her insights into the exhibition and its themes.

Braunstein is the former manager of a exhibit program at the National Wildlife Federation. In her role, she managed a series of environmental exhibitions, projects, underway content research, and wrote exhibition text. She is also a science communicator who regularly writes about environmental issues.

What was your role as lead curator?

Braunstein: My role as lead curator was to oversee the development of the exhibition, which is a dynamic role in advancing scientific and cultural narratives and diverse American women’s history. These narratives and diverse American women’s history, these stories are trusted; they provide information, not opinion.

How did you get involved with the exhibition?

Braunstein: My involvement began about four years ago, when I was working with museum collections at the Smithsonian Institution. I was doing an exhibit for the Smithsonian Libraries that focused on the history of the Libraries and its role in the development of the National Library of Medicine, the National Snow and Ice Data Center, and the National Library of Medicine, among others. It was during this process that I was introduced to the Joseph F. Cullman 3rd Library’s Russell E. Train Collection and its director, Susan Frampton, offered that the Libraries might be open to doing an exhibition, and reached out to exhibits staff at other units.

What would you tell someone who is thinking about pursuing a career in museum curation?

Braunstein: I would tell them to enjoy the museums and exhibitions around them, and to be open to new experiences. As a museum curator, you are constantly learning and growing, and you have the opportunity to make a difference in the world.
<table>
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<tr>
<th><strong>RESEARCH</strong></th>
<th>123,193 searches via OneSearch</th>
<th>5,299 books and articles borrowed by the Libraries to support Smithsonian research</th>
<th>86,241 publications and datasets tracked in Research Online</th>
<th>27,783 e-resources available through OneSearch</th>
<th>22,233 reference questions answered</th>
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<td><strong>EDUCATION</strong></td>
<td>42 interns and fellows</td>
<td>13,889 visitors served in-gallery at Chapline Guides</td>
<td>2,259 books and articles lent to other libraries</td>
<td>941 trainings and tours given</td>
<td>1,550 visitors served in-gallery at Check It Out: Hirshhorn</td>
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<td><strong>ACCESS</strong></td>
<td>549,654 pages digitized</td>
<td>115 books and prints loaned for exhibitions worldwide</td>
<td>51,151 training and tour participants</td>
<td>1,470 books and journals digitized</td>
<td>26,300 Unstacked users in schools and galleries</td>
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<td><strong>COLLECTIONS</strong></td>
<td>2,149,136 general and special collections</td>
<td>8,304 gifts added to the library</td>
<td>257 items displayed in Libraries exhibitions</td>
<td>822,842 website visitor sessions</td>
<td>221,118 followers on Facebook, Twitter, Tumblr, and Instagram</td>
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<tr>
<td><strong>MISSION</strong></td>
<td>71 libraries</td>
<td>587,409 raised</td>
<td>2,040 exchange titles received</td>
<td>638 items treated in the Book Conservation Lab</td>
<td>712 staff members</td>
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**FACTS & FIGURES**

Tall desert elephants of the Kaokoveld wander across shifting sand dunes… (Hoanib area, Skeleton Coast Park, Namibia). Courtesy of Kate Jankowski, daughter of artist Paul Bosman. © 1986 by Paul Bosman.
Smithsonian Libraries

Elephants as game, but then became an ardent conservationist working to protect big game species. The idea took off from there, and I found myself in the unanticipated role of exhibition curator.

What topics, themes, and historical figures are covered in Game Change? What material was particularly challenging?

Theodore Roosevelt quickly emerged as someone who had to be featured in Game Change. His larger-than-life persona and enduring influence on how Americans see the natural world was a driver for how we looked at a lot of the potential content in the exhibition. There was some very difficult material that we did not include—many of the memoirs reflect attitudes about Africa and its people that are very difficult to stomach today. The explorers opened lands and animals to a riveted outside world. But those same people perpetuated attitudes that, while pervasive in their time, are cause for great pain today.

It was also hard to read the accounts of men and women who a hundred years ago were already seeing species loss. Mind you, this isn’t all that long after Charles Darwin’s *Origin of Species* was published and only a hundred years since Georges Cuvier first explained that species could go extinct. From the perspective of biodiversity and conservation, we are talking about massive change to species populations within the relatively same timeframe that we, as humans, have even begun to understand how so many species have come into being.

One case from Game Change: Elephants from Prey to Preservation in the National Museum of Natural History, Ground Floor.
What are some of your favorite books and objects in the exhibition and why? How did you select the materials?

I definitely have my favorites! Paul Bosman and Anthony Hall-Martin’s *Elephants of Africa* (1986) proved to be one of the most intriguing finds. Here is a gorgeous book—it’s dedicated to the people that protect elephants and has stunning illustrations—yet it’s covered in elephant hide. Finding out where that hide came from (legally culled elephants from managed populations) took an unexpected amount of sleuthing. I came upon the Teddy Roosevelt “action figure” set by complete chance. My son was just growing past his own sets of Playmobil action sets, and I couldn’t imagine what kids 100 years ago must have thought of as they played with the Roosevelt figures. The juxtaposition of two sets of toy figures seemed like a perfect metaphor for what this exhibition was all about. And finding children’s books in the collection compared to children’s books now... as much as the memoirs and journals show personal insights from a particular moment in time, being able to include items from popular culture, to me, helps reveal the changing attitudes most dramatically.

Why is the story of elephants so important?

Elephants have long been revered and beloved. What I find intriguing about them as a conservation story is that, unlike a lot of other animals that humans have overexploited, they do not (nor did they ever) provide a resource that we actually need. Whales were pursued for oil—to light up the world before widespread electrical lights—and fish are a food source that countless people still depend upon. Bison, beaver, seals, and so many other types of animals have been hunted to fulfill basic requirements—food, warmth, etc. While we clearly have hunted animals to extinction for a number of reasons, the materials collected from elephants are used purely for the decorative arts and for popular amusements. Human-elephant conflict related to land use is a serious issue, and something that the conservation biologists from the Smithsonian Conservation Biology Institute have devoted tremendous research to address, but the exploitation of elephant parts for human use is completely based upon the demand for luxury. If people would simply stop buying ivory—something no one needs—at least in Africa, elephant populations would potentially be able to recover. We are killing these animals because there are people who want something to put on a mantelpiece. That just doesn’t make any sense at all to me.

What role did Teddy Roosevelt play in hunting vs. conservation?

Roosevelt’s legacy is one of the most complicated issues that we had to consider during this exhibition’s development, and I’m not sure what I think. There is a lot of science that supports the need to take (to kill) animals—either for study or to control populations, especially when we factor in human-derived habitat loss and system disruptions. One thing that I learned during the course of this project is that, in his time, what Roosevelt was doing was for conservation. The field of conservation biology did not exist in his day.
While people knew about extinction, the impact of overconsumption and the loss of biodiversity weren’t well understood. Many of our protected lands today are thanks to Theodore Roosevelt. We cannot deny that. And many of the collections here and in New York’s American Museum of Natural History were built through the efforts of Roosevelt and his peers. He has made an undeniable contribution to conservation that has lasted to this day. Did he kill more animals than he needed to for the sake of science? I think it’s hard to deny that he did. He was a voracious hunter. And a voracious conservationist. But I’m not sure that he could’ve been the conservationist he was without also being the relentless hunter.

Theodore Roosevelt, *African Game Trails*, New York, 1910. *It would be a veritable and most tragic calamity if the lordly elephant, the giant among existing four-footed creatures, should be permitted to vanish from the face of the earth.* *African Game Trails* was born from a series Roosevelt wrote for *Scribner’s Magazine*, which helped underwrite the African expedition. The book offers Roosevelt’s view of hunting as a way to call attention to the need for conservation.

What did you glean about how people’s perceptions of elephants changed in the last 100 (or more) years?

There is no doubt that people are as enthralled by elephants today as they were 100-plus years ago. What is exciting today is to see an overwhelming sense of caring about these animals. You hear about kids campaigning in their schools to raise awareness about the threat of poaching. Many of the early twentieth century memoirs captured an awe toward these animals and many of the writings recorded a true commitment to wanting to see these animals endure. But, so many of the books that we reviewed talked about the need—the “need”—to satisfy human demand and about the fluctuating prices of ivory. We don’t talk about these animals anymore as a commodity. Perhaps because they are not a resource, and because of people’s ability to see them in zoos and museums, to be able to learn about them from conservationists and to have our misunderstandings be dispelled, in the U.S. today, we support protecting elephants. Elephants have certainly benefited from the rise of the environmental movement, but even though that movement is challenged today, the popularity of wanting to protect large animals seems to be enduring.
The threat of extinction to elephants is dire—especially Asian elephants. The remaining habitat is so small, and human populations in the region are continuing to grow. It’s hard to feel optimistic. For African elephants, there have been a lot of victories in the fight against poaching. Countries with major ivory trade centers are shutting down the markets and there is popular attention to stop the demand of ivory. I think, I hope, that people will give it up. Fashion is changeable. Women are no longer demanding whalebone corsets and so it seems completely doable that carved ivory will become a thing of the past. But, that’s one threat to elephants. Even in Africa, conflict with humans is still a risk, as is ever-diminishing healthy habitats.

**Why is it important for Smithsonian units (Smithsonian Libraries, National Zoo, and the National Museum of Natural History) to collaborate to tell stories through exhibitions?**

Each Smithsonian unit has its own stories to tell—but it’s hard to imagine any story that is Smithsonian-based that doesn’t touch upon the research and collections in other units. That is one of the absolute best things about the Smithsonian. Our collections allow us to tell stories from a variety of perspectives by sharing our objects and our narratives. I am inspired by what I see happening at other units, and what I know about the work that is going on behind-the-scenes. The National Museum of African Art has collections that show countless animals across cultures, and many of those animals are found in our collections or at the Natural History Museum. To be able to see how people have looked at these animals, and then to be able to see the animals themselves is what is so amazing. You can take almost any single item in any unit, and find threads that directly connect it with other collections.

The Libraries’ holdings are particularly unique because they are built upon the work at each and every Smithsonian unit. The Libraries’ books are directly tied to the National Zoo—our conservation research, our significant animals, our people. I am hopeful that with the One Smithsonian strategic plan, opportunities to collaborate in ways that are now seemingly unexpected will become the norm.

**What do you hope viewers will take away from the exhibition?**

I hope that people will come away from this exhibition with a sense of pride—that they will see that people are capable of change in a positive direction. I am proud to work for an institution that is committed to species conservation; one thing that resonated with me as I worked on this exhibition was realizing that my own contributions to conservation are part of a continuum that is more enduring and more widespread than I had ever realized. Conservation is not something that has become popular just in my lifetime. Even 100 years ago, many were seeing what was happening to the world around them and demanding change. A lot had to happen to transform mainstream attitudes—but those calls were heard. People today do want to protect species.

*Evelyn Ames, A Glance of Eden, Boston, 1967. Poet Evelyn Ames was a director of the African Wildlife Leadership Foundation. Her writings on Africa celebrate the wondrous creatures she encountered on safari and include her guide’s observations: “Fifty years ago, we couldn’t have done this without great hardship and danger. Fifty years from now it will be too late.”*
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